A World of Fancies

The Toy Theatre and the Living Image

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Exhibition and Catalogue

by

Elizabeth Ridolfo

The Thomas Fisher Rare Book Library,
University of Toronto
5 September – 20 December 2023

Exhibition and catalogue by Elizabeth Ridolfo
Edited by Marie Korey and Timothy Perry
Exhibition designed and installed by Maia Balint
Photography by Paul Armstrong
Catalogue designed by David Moratto
Catalogue printed by Andora Graphics
Cover image:
Harlequins in *The 3 Fishermen* at the Surrey Theatre, (London: William West, 1828)

ISBN: 978-0-7727-1069-7

Library and Archives Canada Cataloguing in Publication
Title: A world of fancies : the toy theatre and the living image / exhibition and catalogue by Elizabeth Ridolfo.
Names: Thomas Fisher Rare Book Library, host institution, publisher. | Ridolfo, Elizabeth, writer of added commentary, organizer.
Description: Catalogue of an exhibition held at the Thomas Fisher Rare Book Library, University of Toronto from September 5 to December 20, 2023. | Includes bibliographical references.
Identifiers: Canadiana 20230477836 | ISBN 9780772710697 (softcover)
Subjects: LCSH: Thomas Fisher Rare Book Library—Exhibitions. | LCSH: Toy theaters—Great Britain—History—19th century—Exhibitions. | LCGFT: Exhibition catalogs.
Classification: LCC PN1979.T6 T46 2023 | DDC 791.5074/713541—dc23

'The toy-theatre,—there it is, with its familiar proscenium, and ladies in feathers, in the boxes!—and all its attendant occupation with paste and glue, and gum, and water colours, in the getting-up of *The Miller and his Men* ... In spite of a few besetting accidents and failures ... a teeming world of fancies so suggestive and all-embracing.'

—Charles Dickens, *A Christmas Tree*[1]

Preface

Loryl MacDonald

Director of the Thomas Fisher Rare Book Library

Magical characters, intricate scenery, exciting adventure, and great drama. Toy theatres, a popular nineteenth-century pastime, had all of these. These tiny paper theatres, assembled by the user and performed for family, served as the ideal home-based entertainment. In *A World of Fancies: The Toy Theatre and the Living Image*, curator Elizabeth Ridolfo explores the history and development of this genre from its origins to present day, centring it in print history, technological innovation, and visual culture. This is the third major exhibition in the last forty years devoted to the Thomas Fisher Rare Book Library's whimsical collection of miniature theatres. *A World of Fancies* was originally scheduled for Fall 2020 but was postponed due to the pandemic. Meanwhile, toy theatres experienced a revival during lockdown with the rise of performance streaming options; the online format was a natural extension of the genre's intimate appeal and origins as domestic entertainment. As *A World of Fancies* demonstrates, the art has evolved over time. Nevertheless, toy theatres continue to enchant contemporary audiences with captivating storytelling, imagination, and movement.

I thank Janet Dewan and Barbara Tangney for their generous support of this wonderful catalogue. I also wish to acknowledge Timothy Perry and Marie Korey for their editorial work. Congratulations go to conservator, Maia Balint, for mounting her first Fisher exhibition. Finally, I am grateful to Elizabeth Ridolfo for her planning, expertise, and tremendous work on this exhibition and catalogue, which will serve as an important new reference source on this topic. I am especially grateful to Liz for providing a new perspective on the delightful world of toy theatres.

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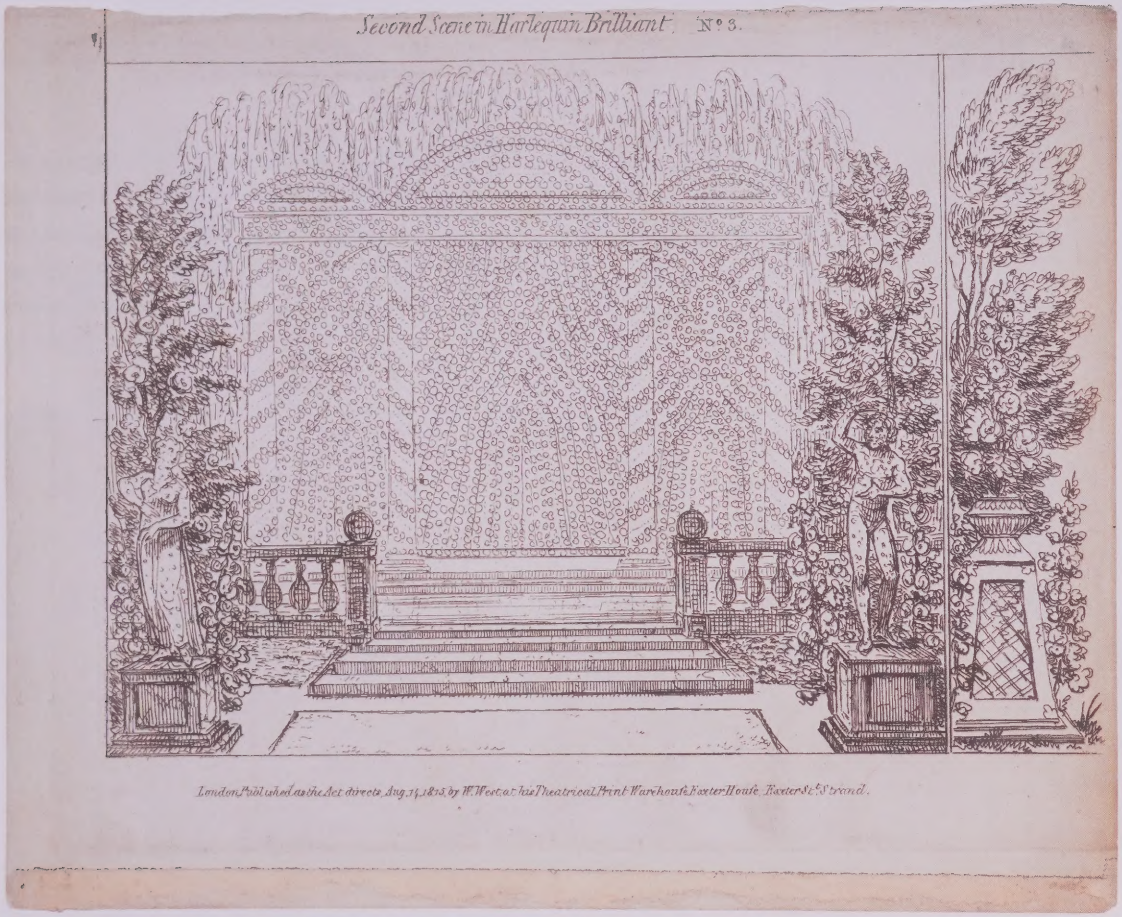
Introduction

The toy theatre was a popular pastime for young people beginning in the early nineteenth century and provided hours of entertainment in the home with family and friends. Together they could carefully paint and cut out characters and scenes from popular plays and mount them on cardboard to stage a performance. Also known as the juvenile drama, it initially consisted of sheets of prints representing only the primary characters and later expanded to include minor characters and full sets from real theatre productions.

The toy theatre left a powerful impression on generations of young men, including G. K. Chesterton, Charles Dickens, and Robert Louis Stevenson, who all later memorialised it in print. The title of Stevenson's essay on the topic, 'Penny Plain or Twopence Coloured', refers to the original cost of the sheets, and is itself another name for the genre. A young Charles Dodgson (Lewis Carroll) wrote his own plays for the toy theatre, and decades later a fourteen-year-old Winston Churchill excitedly leapt over the counter at toy theatre publisher William Webb's shop to inspect his wares.[2]

The Juvenile Drama Collection at the Thomas Fisher Rare Book Library was acquired in 1970 and consists of about six thousand loose sheets, two assembled model theatres, mounted scenes and characters, playbooks, and numerous supplementary items. The collection includes sheets from the earliest period of the toy theatre, continues through with material from its heyday and decline, and follows the pastime through multiple revivals and offshoots. It was carefully assembled by collector Desmond Seaton-Reid, who also included notes on provenance, research notes, and reproductions of sheets that he was unable to obtain.

A family at their table colouring sheets from *The Miller and His Men* in *Master Jacky's Holiday*



Plain sheet of the backdrop from scene two of *Harlequin Brilliant*

The genre is part of a long international tradition of interactive visual media including works of paper engineering and optical toys, some intended as children's entertainments and others with an educational or adult focus, but all attempting to bring images to life. In England, some of the print precursors and contemporaries of the toy theatre were children's lottery prints, harlequinades or metamorphic pictures, and souvenir theatrical portraits (these will be explored in more detail at the end of the catalogue). Through the characters encountered on and off the toy theatre sheets, this exhibition illuminates aspects of domestic life in the nineteenth century, theatre history, and the history of children's publishing and ephemera.

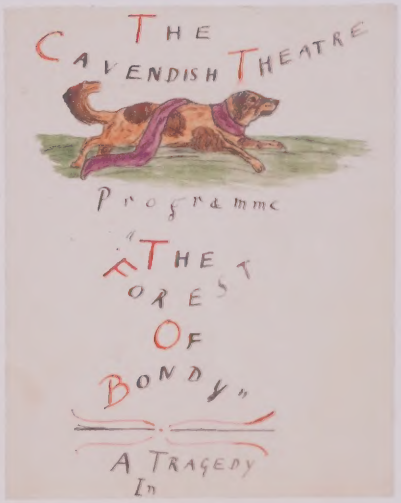
'But though I have worked much harder at the toy theatre than I ever worked at any tale or article, I cannot finish it; the work seems too heavy for me. I have to break off and betake myself to lighter enjoyments; such as the biographies of great men'

—G. K. Chesterton[3]

The staging of a toy theatre performance, from colouring and cutting sheets and sets to managing stage direction, lighting, and dialogue, required a degree of focused, sustained interest that not everyone had the desire, capacity, or patience for.

Coloured sheet of the backdrop from scene two of *Harlequin Brilliant*

Many of the sources of information for how young people interacted with the toy theatre are published accounts written by adults fondly reflecting on their youth. G. K. Chesterton found the work of production to be very difficult, while theatre historian and toy theatre enthusiast George Speaight described faithfully seeing the entire process through from colouring to performance, believing this to be an integral part of the experience.[4] Robert Louis Stevenson wrote that the real joy was in the preparation of the sheets, claiming that 'when all was painted … all was spoiled. You might, indeed, set up a scene or two to look at; but to cut the figures out was simply sacrilege; nor could any child twice court the tedium, the worry, and the long-drawn disenchantment of an actual performance.'[5]



This unfinished handwritten programme for a performance of *The Forest of Bondy* may have captured the exact moment the momentum for preparing the play ran out

The Development of the Genre

An 1850 interview with prolific toy theatre publisher William West, who is responsible for the earliest dated toy theatre sheets in the collection, is the main source of details about the origins and early development of the genre.[6] His father and two sisters were employed at Covent Garden Theatre, and as a boy he played with a wooden theatre made for him by his father's apprentice. West inherited a haberdasher's from his mother, and described being inspired by the popularity of low-quality children's lottery prints to produce the first theatrical print in 1811. This was followed in 1812 by the first stage front, produced at the request of customers who were looking for somewhere to place the characters. Around the same time, West also sold his first wooden theatre, with demand so great that at the height of their popularity he sold more than 2,500 a year, employing three carpenters to make them. 'Books of words' were eventually produced to be used for performance. Stage scripts were adapted, condensed, and made more appropriate for the limitations and needs of the miniature theatre, including the addition of right hand and left hand directions.

Engraving apprentice and toy theatre publisher John Kilby Green, who drew several early sheets for William West, claimed on his prints to have invented the juvenile drama, but rather than look for a precise moment of invention or sole inventor, librarian and toy theatre enthusiast David Powell suggests in his book on West that it is likely the toy theatre 'was developed in a sort of dialogue between West and his young customers'.[7]

The level of detail in the West interview firmly establishes his place in the history of the genre, but some other early figures of interest

This simple souvenir print of the characters in *The Beehive* is one of the earliest sheets by William West. It follows the convention of its precursor the children's lottery print, a popular print for collecting and scrapbooking which featured boxed characters or objects with text below

Visible in the publication statement for this 1834 sheet for *Douglas* is the note '(The original inventor) J.K. Green'

An early William West sheet for *The Pantomimical Ballet of Don Juan*, 1811

in the field, such as a female publisher named Mrs. M. Hebberd, who operated from 1811–1814, have sadly left little evidence of their activities aside from the sheets that bear their names.

Between 1660 and 1843 only a small number of London theatres had the right through government licensing to stage plays, leading to a division between 'legitimate theatre' (dramas) and 'illegitimate theatre' (including pantomime, melodrama, and puppet shows).[8] Pantomime mixed characters and elements from the Italian *commedia dell'arte* with song, dance, and satire, and often featured illusions and transformations that appealed to a growing desire from audiences for spectacle and immersion at the theatre. Performances of works such as *The Pantomimical Ballet of Don Juan* and the musical farce *The Beehive* are the subjects of some of the earliest souvenir sheets in the collection. These early sheets often include details of set design or full backgrounds rather than characters on a blank sheet, and appear to be meant to remain intact.

The Toy Theatre Publishing Landscape

In *Juvenile Drama: The History of the English Toy Theatre* (1946), one of the foundational reference texts on the subject, George Speaight described his sadness at all the history lost in the 'unchronicled lives and unrecorded deaths of a few poor printers and stationers, whose hands shaped something more magical than they knew'.[9] He bemoaned the dearth of information about the early publishers of the toy theatre, many of whom were 'indigent stationers and jobbing printers', with a 'gaudy stock of cheap booklets, valentines, penny numbers, paper games, and under the counter some grubby pamphlets of erotica'. Even this long after Speaight, serious study of the history of the toy theatre continues among scholars and enthusiasts, who attempt to fill in gaps by closely examining institutional and private collections of prints, proofs, plates, and other remaining evidence.

Many pages have been devoted to clarifying the identity and genealogy of the participants and the chronology of the complex toy theatre publishing landscape. Publishers often reprinted their own plays, sometimes with new addresses but dates unchanged. They copied, bought, or inherited each other's sheets and plates, republishing them under their own name or adding their name after that of the original publisher. Some publishers had their own shops, but toy theatre sheets and theatrical prints might also be purchased in other locations like lending libraries and stationers' stores, where they might be just one among a multitude of goods sold.

Archibald Park and his one-time apprentice William Webb were the only toy theatre publishers known to draw, engrave, and print their own sheets, while the rest paid others to do some or all of the work. Accomplished artists and caricaturists such as William Heath

A toy theatre and sheets can be seen for sale in the lending library in *The Struggles and Adventures of Christopher Tadpole*

William Heath's original drawing of Khera Khan for William West's *Lodoiska*

A well-coloured character sheet hiding a cheeky self-promotion for Redington

and brothers Robert and George Cruikshank were sent to the theatre to draw portraits, scenes, and characters, which engravers later translated to plates for printing.

Sheets were hand-coloured, freehand or with a stencil, often in assembly-line fashion, with one person colouring in a specific colour or section before passing the sheet on.[10] Skilful colourists mixed and precisely applied combinations of only three or four colours, using formulas that may have included secret ingredients such as sugar or beer to achieve a brilliance that was difficult for the amateur to match. Publisher William Webb was said to have had twelve families colouring his sheets at one time, though some publishers or their family members did it themselves.

Many of the individual artists and publishers connected to the plays and portraits have left little or no record with which to illuminate their daily business activities. David Powell, J. R. Piggott, and Horatio Blood's *Printing the Toy Theatre* (2009) gathers information about the individuals, processes, and materials used in creating the prints through focusing on remaining physical evidence and leveraging the information within networks of collectors and toy theatre enthusiasts. Powell notes a wealth of remaining plates covering the

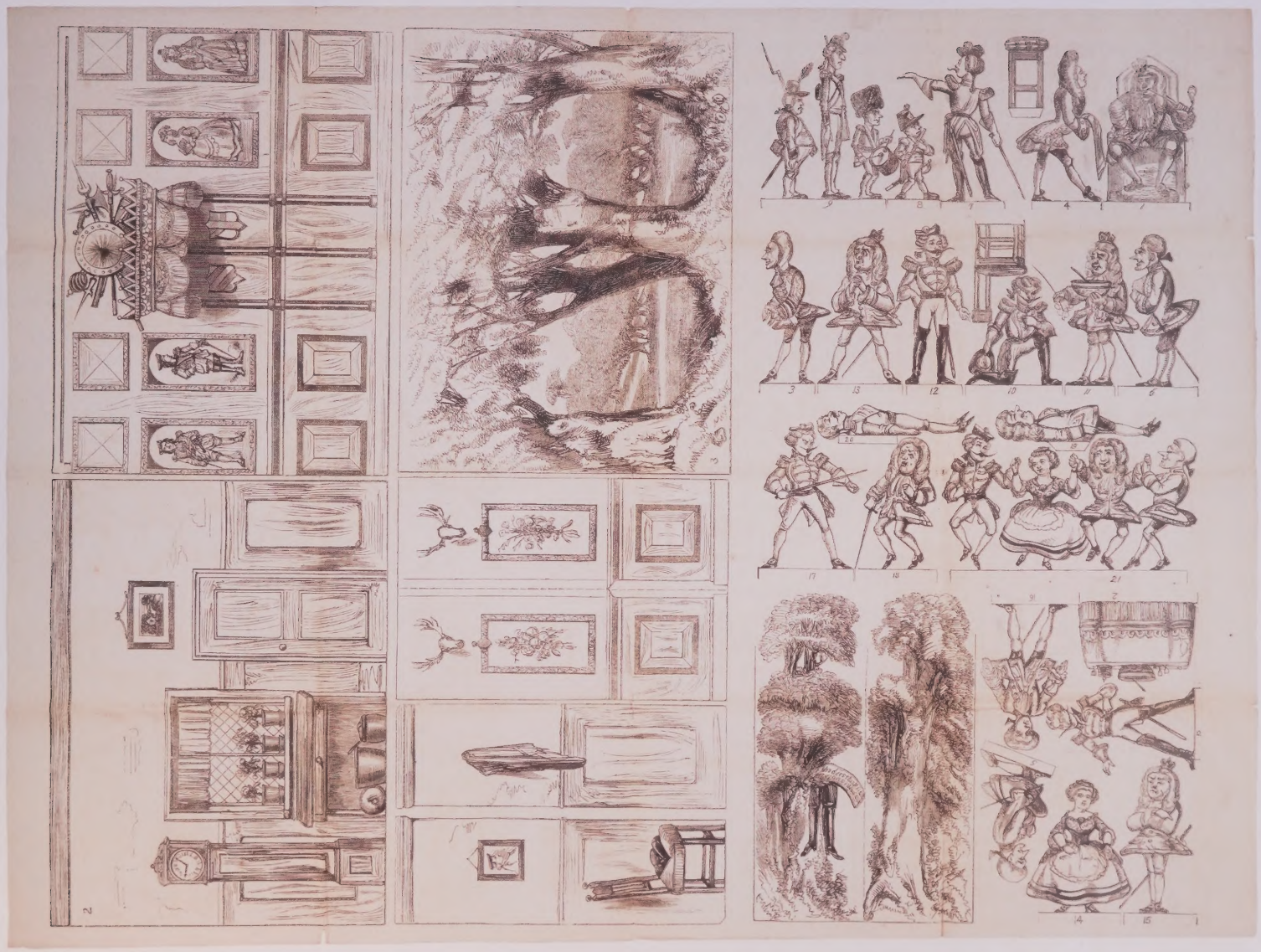
middle-to-late period of the toy theatre, 1830–1860, in contrast with a lack of plates remaining from its early days.[11]

The plates were usually copper and zinc, but steel was also used, and most sheets were etched, though some included engraved elements on the faces or had a specialised calligrapher add the engraved lettering.

A Redington sheet from *Don Quixote*, above, which became the working copy for the Pollock sheet, below

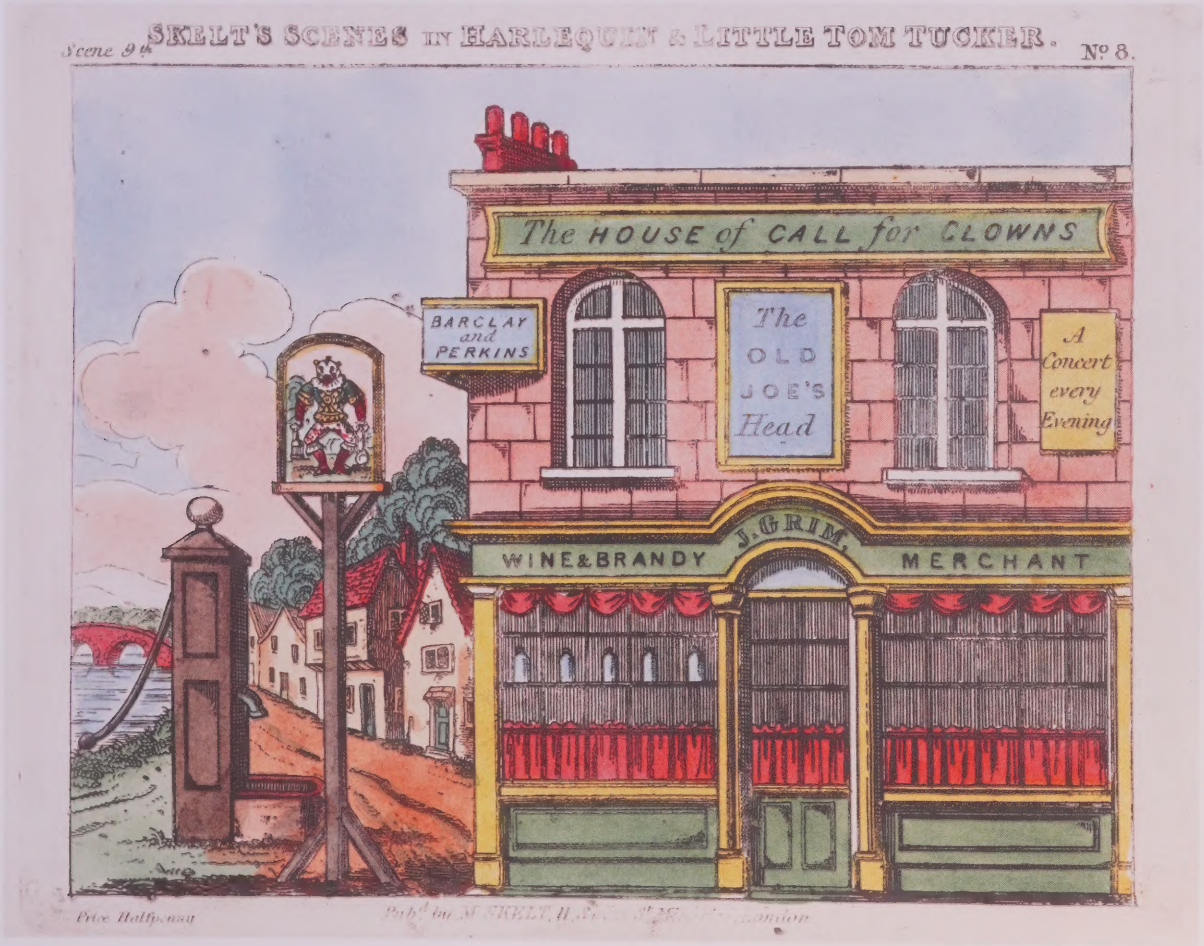
This lettering was an element that could easily be altered when plates changed hands, and in many plays reprinted by multiple publishers, the engraved lettering in the sheet title and play title were the only elements changed before reprinting. Lithographic transfer was later heavily used by some printers to produce prints from their plates, and many of the cheaper 'penny packet' sheets produced after the early period of toy theatre publication were done using woodcuts.[12]

Clarke's Penny Packets such as *Bombastes Furioso* sold everything together in one package for a penny



Clarke's *Bombastes* Furioso, interior.

In the real theatre, businesses were allowed to advertise on the background storefronts in harlequinades, and toy theatre publishers often included illustrations of or references to their own shops in background scenes and pantomime tricks, allowing a glimpse of what their storefronts would have looked like.[13] They also added humorous images of other stores to reflect contemporary trends, such as a reference to the popular pseudoscience of phrenology in the form of a shop promising to remove 'lumps and bumps', or shops where the purveyor's name was a pun on the type of goods sold.



The image on the left as well as the following foldout spreads show street scenes in the background of toy theatre plays, including publisher's shops with character sheets and stages in their windows

Scene 8 WEBBS SCENES in HARLEQUIN DAME CRUMP No. 7

Printed & Pub by WM WEBB 49 Old St St Luke's London

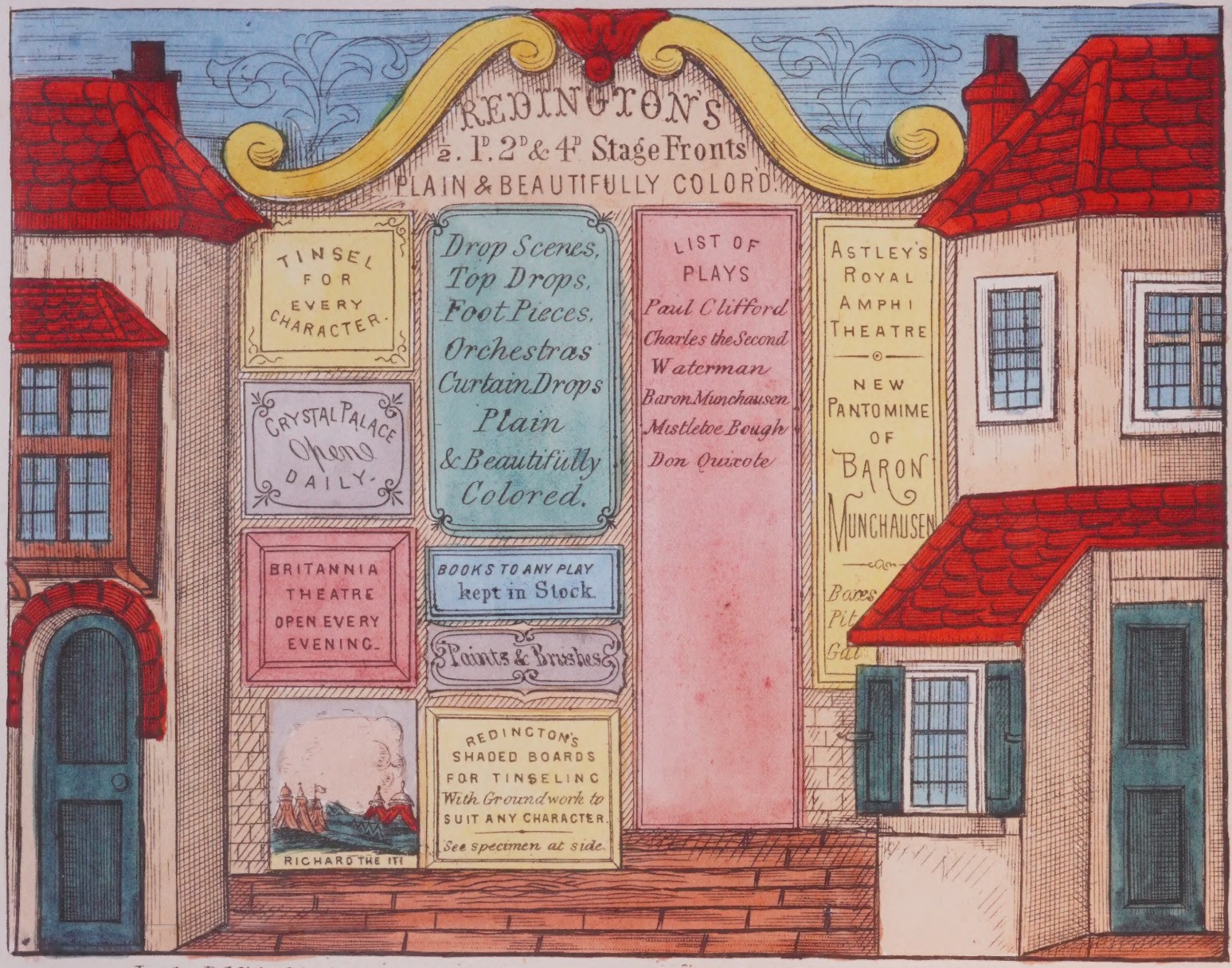
London, Published by B. Pollock, 73, Hoxton Street, Hoxton.

London, Published by B. Pollock, 73, Hoxton Street, Hoxton

Scene 9. **POLLOCK'S SCENES IN JACK THE GIANT KILLER.** No. 9. Trick Scene.

London Published by B. Pollock, 73, Hoxton Street, Hoxton.

London, Published by B. Pollock, 73, Hoxton Street, Hoxton



London Published by J. REDINGTON, 73 Hoxton Street, Formerly called 208 Hoxton Old Town.

Scene 11th. SKELT'S SCENES IN HARLEQUIN & OLD DAME TROT. No. 11

Price Halfpenny

Pub. by M. & M. SKELT, 10 Swan St. Minories, London.

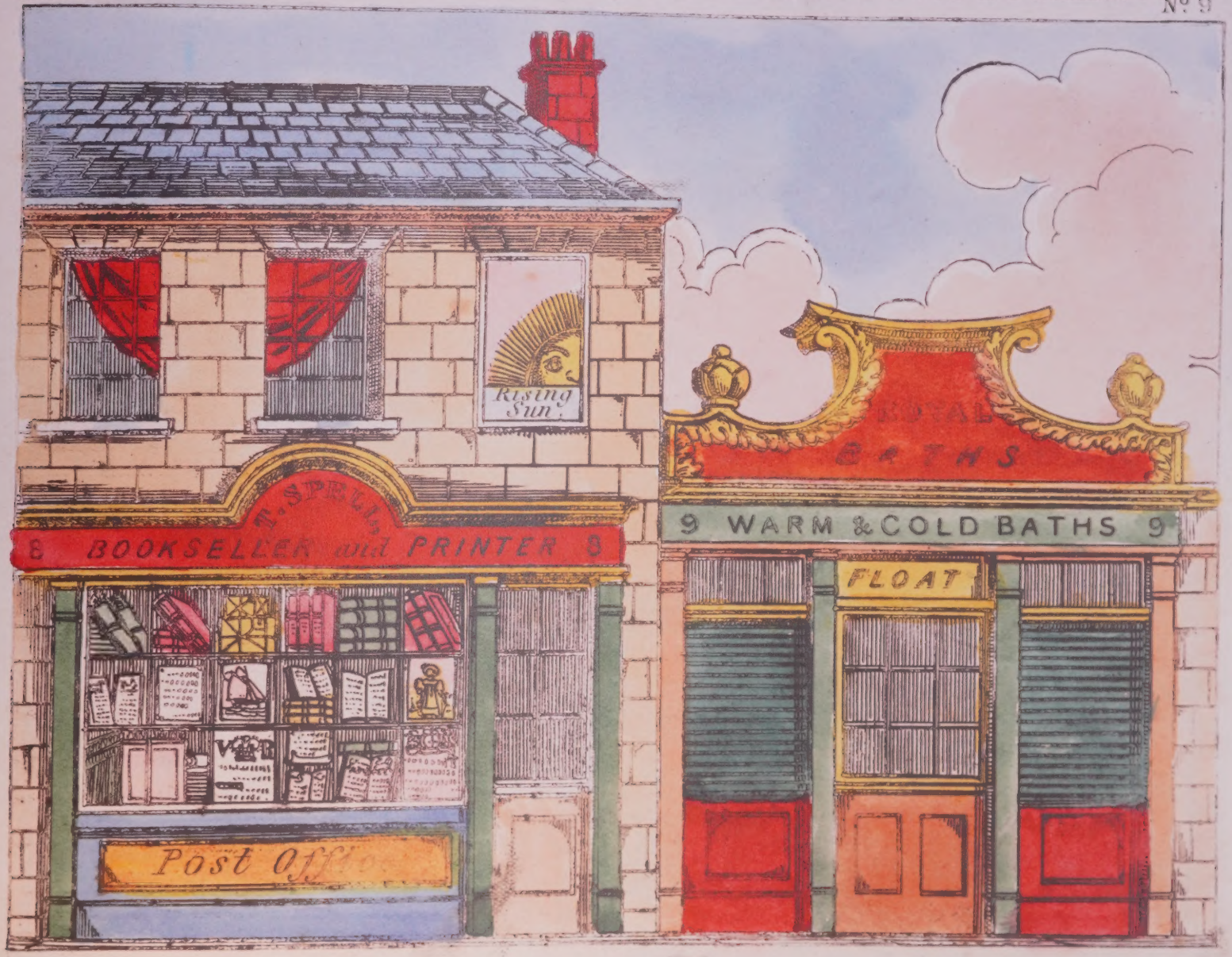
Scene 15. POLLOCK'S SCENES IN WHITINGTON AND HIS CAT. No. 12. Trick Scene.

London, Published by B. Pollock, 73, Hoxton Street, Hoxton

Scene 10th

SKELT'S SCENES IN HARLEQUIN & LITTLE TOM TUCKER.

No. 9



Price Halfpenny.

Scene 12 WEBBS SCENES IN BLUE BEARD. No. 10

London, Pub. by W. WEBB. 146, Old Street, St Luke's

Connection to Theatre History

The toy theatre can be used to examine developments in the real theatre, though it freezes that theatre in time. The popularity and accessibility of the theatre increased rapidly in the first decades of the nineteenth century, and there was a growing demand for souvenirs of the actors and plays. Illustrations for toy theatre sheets and souvenir theatrical prints were initially done directly from the plays performed in the theatre, with accurate costumes and sets, and figures representing real actors. In the beginning, the plays were current—in some cases it would only be a matter of weeks and others just days between the date of the performance in London and the date the first printed toy theatre sheet was produced for the same play.

Theatrical portraits are both part of the origin of toy theatre sheets and a genre that continued to be published by most of the

William West's actor's portrait of Mr. Young as Macbeth and sheet of characters in Macbeth; exciting spectacles such as *Blue Beard*, opposite, and pantomimes were popular, but Shakespeare and other more dialogue-heavy plays were also adapted for the toy theatre

ese theatrical portraits invited interaction in the same way that toy theatre sheets did: they could be purchased plain or coloured, and some owners would ecorate or 'tinsel' the large portraits, embellishing them with bits of foil, feathers, textiles, or cloth that could be purchased from stationers or handmade

publishers as the toy theatre developed. The portraits usually featured a named actor dramatically posed as one of their signature characters, and William West described how some actors would even commission these portraits themselves to distribute at their own events. A valuable resource for theatre producers even at the time, costume designers purchased these sheets to copy the designs for use in smaller theatres.

Not only can the early sheets and scripts be used to examine aspects of theatre history, but they might also be 'read as performances in their own right' especially in regards to how they chose to depict culture, place, and nation.[14] The use of blackface to portray people of colour and of black mask in pantomime is reflected in miniature in the toy theatre, and the adaptation to the toy theatre of spectacles set in distant lands with colourful depictions of their people and culture was also extremely popular. These adaptations often differed from the theatre plays, and may warrant a separate and more nuanced examination, as it is possible they presented to children depictions of race and culture that at the time 'ran counter to other forms of representation' available to them.[15]

A tinsel portrait of actor Edmund Kean portraying Othello; this illustration depicts Kean playing the role in blackface, a common but not universal choice for white actors portraying people of colour on the stage during this period

Clarke's Galanty Show

The Miniature Stage and *The Miller and His Men*

The fact that the plays most popular for adaptation for the small stage were often those that were the most exciting and visually appealing was partially due to the toy theatre's audience and size. In one of his notebooks, G. K. Chesterton described the impossibility of dealing with little things on a little stage, advising that 'You can introduce a dragon; but you cannot really introduce an earwig; it is too small for a small theatre. And this is true not only of small creatures, but of small actions, small gestures and small details of any kind.'[16] *The Miller and His Men*, first produced at Covent Garden on 21 October 1813, sold better than any toy theatre play published by William West, who claimed to have worn out a whole set of copper plates of the play. The explosion at the end of *The Miller and His Men* made it one of the most popular—and also one of the most risky—toy theatre plays to stage. Putting on the dramatic final scene often meant managing many moving parts on the stage as well as smouldering 'red fire' or 'blue fire', mixtures which produced different coloured flames by combining metal salts with oxidizing agents, creating a fire hazard.[17]

In *Master Jacky's Holiday* a performance of *The Miller and His Men* ends with an unplanned explosion

This scene has many moving parts controlled from both sides, including a turning windmill; many of these mounted scenes are also wired for electrical lighting effects

The miniature stage of West's *The Miller and His Men* includes most of the elements of the real stage. The trapdoors, tracks, and tricks of the real stage are found in many toy theatres, including the examples at the Fisher, and their lighting also developed in tandem with the real stage, beginning with candle or lamplight and eventually moving to electric lighting. The largest and most striking of all the items in the Fisher's Juvenile Drama Collection is a theatre assembled by Dr. Hughes of Broadstairs, Kent, a member of the British Puppet and Model Theatre Guild, and set with a scene from *The Miller and His Men*. Each scene from the play was built separately, with the multiple layers of scenery attached together and mounted on a wooden base for quick and easy scene changes.

Though the scenes used by Dr. Hughes are all by William Webb, nearly all of the toy theatre publishers printed or reprinted versions of *The Miller and His Men*.

Large theatre with c. 1828 proscenium by William West, set up with scene nine from *The Miller and His Men* and characters

Separate characters for each scene are labelled with hand and scene and permanently mounted on wooden slides

POLLOCK'S NEW STAGE FRONT.

Benjamin Pollock and Beyond

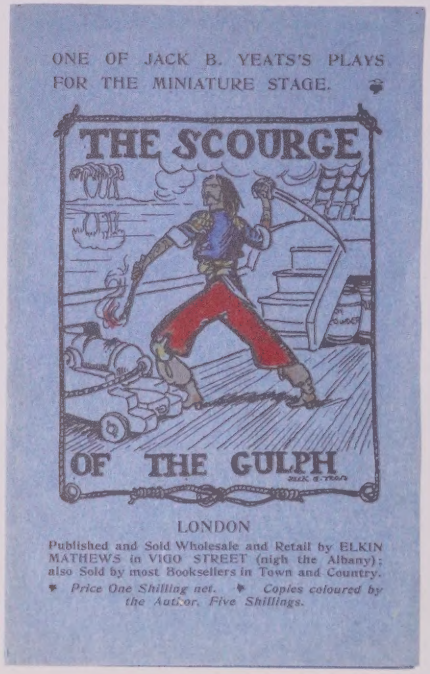
Several waves of different publishers printed toy theatre sheets during the nineteenth century, with many additional participants entering and leaving the field after a period of illustrating, printing, copying, reprinting, or selling items. Robert Louis Stevenson fondly remembered buying sheets of Skelt's Juvenile Drama from a dark stationer's shop during the later period of toy theatre publication. By the time Stevenson's essay was published, the sheets and plates of the prolific Skelt family had passed through several hands and belonged to Benjamin Pollock, who had inherited the Redington theatrical print warehouse through marriage.

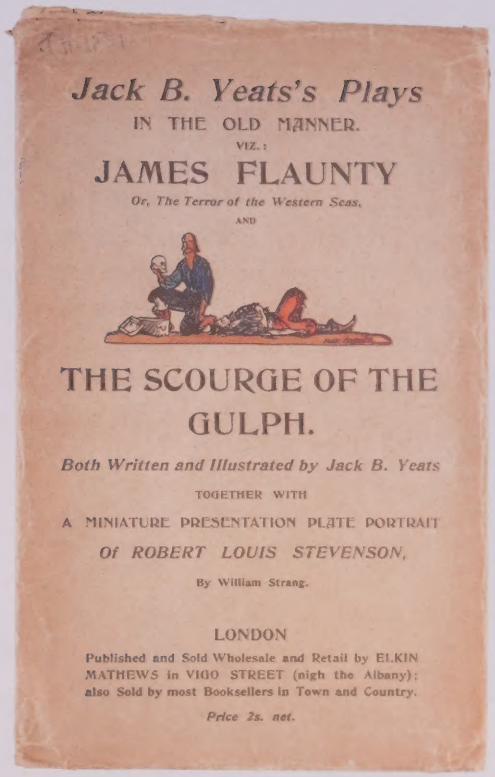
Most shops specializing in toy theatres had closed by the 1880s, but Pollock's name was carried forward by family members, practitioners, and admirers, and Pollock's still exists as a separate museum trust and store.

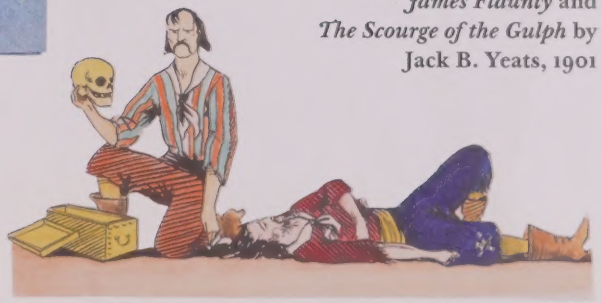
Pollock's sheets for *Oliver Twist*; popular literary works also made it to the toy theatre

Benjamin Pollock outside his shop, early 1920s; image courtesy of Pollock's Toy Museum

There were several revivals of the toy theatre, including three original plays written and illustrated by Jack Butler Yeats between 1901 and 1904, new plays published in 1923–1924 by Wells, Gardner, and Darton, reprints and new plays by Pollock's, and the penguin cut-out book for the new play *The High Toby*, published in 1948. The 1948 film adaptation of *Hamlet*, starring Laurence Olivier, was made into a toy theatre book, and Edward Gorey created a toy theatre version of his stage and character designs from the 1979 Broadway production of *Dracula*.







James Flaunty and *The Scourge of the Gulph* by Jack B. Yeats, 1901

The International Context

Other countries were also enamoured of the miniature stage and produced their own toy theatres. The Fisher's collection includes cut and uncut examples from Germany, Denmark, Spain, France, and the United States. Each country's toy theatre has its own style and conventions and reflects the time of its creation, making each of them worthy of a more detailed examination than is possible in this exhibition, and one separate from the broader history of the genre.

Lithographer Alfred Jacobsen was one of the most popular publishers of the Danish paper theatre or *dukketeater*, publishing over fifty plays and over six hundred sheets before his death.[18] His characters were also taken from the real stage and often represented real-life actors. *The Tinderbox*, based on a tale by Hans Christian Andersen, tells the story of a witch, a soldier, and a magic tinderbox capable of summoning three formidable dogs to do their bidding.

Striking images of the wedding dinner and dogs from Alfred Jacobsen's version of Hans Christian Andersen's story *The Tinderbox (Fyrtøjet)*

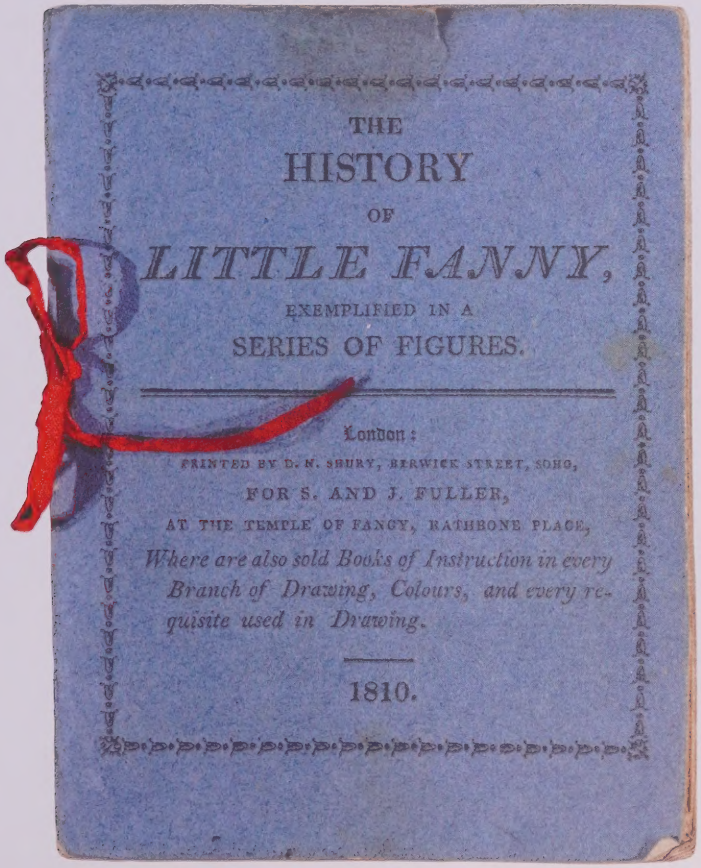
Vision, Optics, and the Living Image

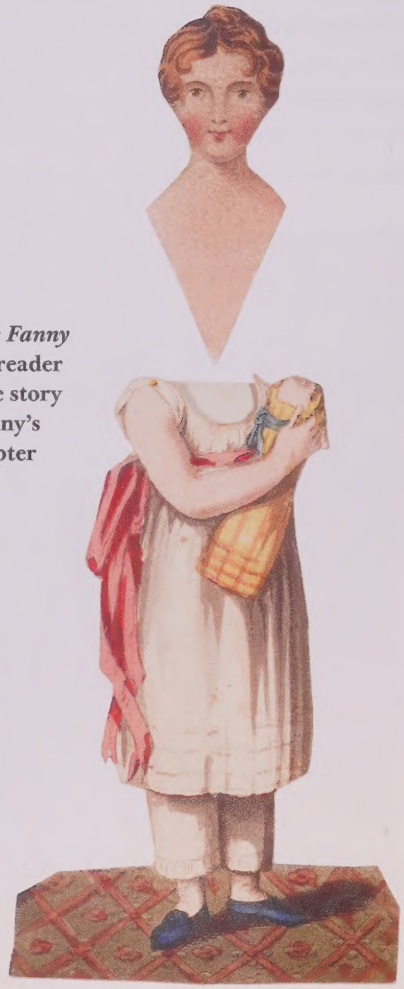
A continuum of complementary printed works, optical toys, and examples of paper engineering predated, existed alongside, or came after the toy theatre. They responded to the eternal desire to see the imaginary creations of mind and text come alive, and to interact with stories. Many of them used light, motion, or perspective to create the illusion of a three-dimensional or moving image, and some of these technologies were also used in conjunction with traditional stagecraft to enhance theatre productions.

Harlequinades, turn-ups, or metamorphic pictures, sold before the development of the toy theatre, were interactive paper toys which often took their subjects from pantomimes. The reader advanced the story by flipping up or down the various panels.

A harlequinade published by Robert Sayer in 1771

Similarly interactive was a booklet containing the moral tale of little Fanny, published in 1810 with accompanying paper doll. It used outfit changes to illustrate the arc of the title character's fall from and return to grace in the story. Descriptions of her different outfits were noted in each scene, and the reader combined the cut-out paper clothing and hats with Fanny's removable head to dress her appropriately for her adventures.

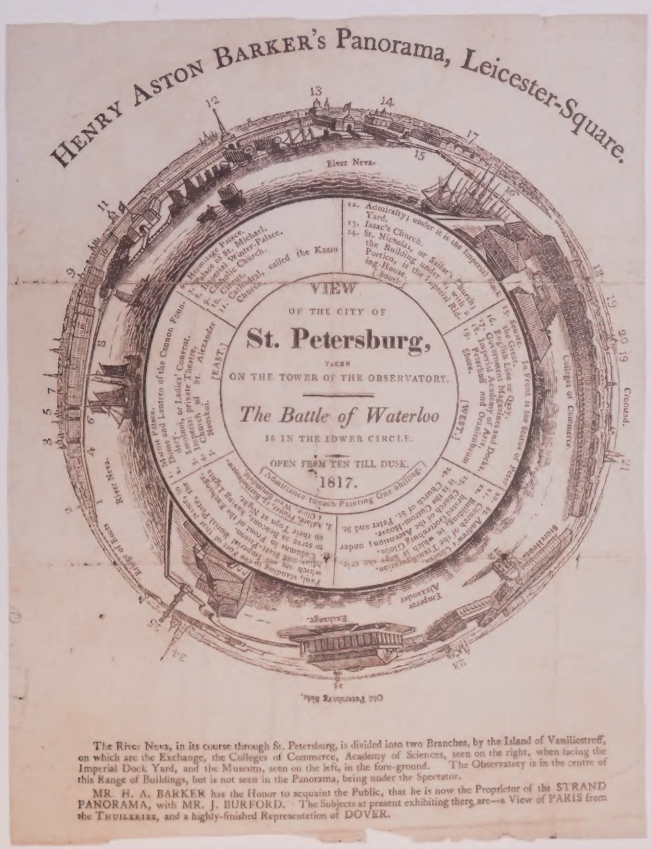




The History of Little Fanny **(1810) allowed the reader to interact with the story by changing Fanny's outfits each chapter**

On a grander scale, still and moving panoramas were another form of popular spectacle and could be found inside and outside of the theatre. The expression 'moving panorama' can be traced to an 1800 advertisement for the Christmas pantomime 'Harlequin Amulet, or the Magick of Mona', though it was likely used in the theatre before this, differently named or not clearly described.[19] Panoramas also existed as standalone entertainments, sometimes housed in their own dedicated buildings, and usually depicting historic moments, landscapes, battles, or journeys.

In a more domestic context, the toy theatre entered homes where, in the preceding century, families had already gotten comfortable playing together with optical toys such as the peepshow, magic lantern, and zogroscope, and the height of the toy theatre's popularity also corresponded with the invention and dissemination of the stereoscope and the zoetrope.[20]



Advertisement for Henry Aston Barker's panorama at Leicester Square, 1817

The zoetrope relies on the persistence of vision to create the illusion of animation when the drum is spun

Another precursor of the toy theatre was the peep show, the frame (or 'peep') of which creates a sense of intimacy for those viewing it, and the peep shows in the Fisher's collection are visually very similar in perspective and layout to the stage. In fact, the peep show is also sometimes referred to as the miniature theatre. The earliest examples of peep shows in the collection are from around 1730, created by German engraver and publisher Martin Engelbrecht. These small peep shows, meant to be viewed in the home, often depicted distant locales, private interiors, or scenes from important current events. Larger peep shows were shown in public places for a fee and could be viewed by multiple people at once.

A c. 1830 Engelbrecht peep show of a kitchen scene

Finally, the shadow show comes from a long tradition that includes the Indonesian *wayang*, the Chinese *piyingxi*, and the Turkish *Karagöz*. Used to entertain and transmit cultural history and social customs, it was brought to France in the late 1700s, with performances in large theatres such as the *Théâtre d'ombres au Chat Noir* in Montmartre. Both elements from the Noah's Ark toy in the Fisher's collection, motion and light, were incorporated into stage productions to enhance the realism of the experience for the audience.

A French Noah's Ark toy that combines a moving panorama with elements of the shadow theatre

London Published by B. Pollock, 73, Hoxton Street, Hoxton.

Conclusion

The Desmond Seaton-Reid Juvenile Drama Collection focuses on the toy theatre up until around the 1960s, but the tradition and its influence carries on past this and into the present day. Benjamin Pollock's Toyshop continues to sell reproductions of Pollock toy theatres as well as new toy theatre kits produced by diverse contemporary illustrators. Artists' books in tunnel book format such as Tara Bryan's *Down the Rabbit Hole* (2016) and Maryline Poole Adams's *The Two Brothers* (1994) bring the tradition of peering into the small frame to a different audience.

Toy theatre enthusiasts and researchers continue to perform old works and create new ones, to examine evidence, discuss, debate, and share. Lockdowns during the Covid19 pandemic encouraged creators to make new work at home and post it online, and local and international paper theatre or toy theatre festivals occur regularly. The charm of the miniature theatre and the desire to bring the visual imagination to life in physical form persists despite the overwhelming amount of visual media in two and three dimensions available within the borders of the screens that dominate modern life.

***Pollock's Scenes in Whittington and His Cat*, plain (above) and coloured (opposite)**

'The most beautiful part of every picture is the frame. This especially is true of the toy theatre; that, by reducing the scale of events it can introduce much larger events...Because it is small it could easily represent the Day of Judgment.'

—G. K. Chesterton[21]

Exhibition Item List

Case 1

1. Kitchen Peep Show, (Augsburg: Martin Engelbrecht, c. 1730–1750).
2. *Dr. Last, or the Devil upon Two Sticks*, (London: Rob't Sayer, 1771).
3. Amelia Troward Girdlestone, *The History of Little Fanny, Exemplified in a Series of Figures*, (London: S. & J. Fuller, 1810).
4. *Fantaisie-Fantasia-Fantasie-Fancy*, (no place, c. 1840).
5. *Mr. Kean as Iago*, (London: J. Redington, sold by J. Webb, no date).
6. *Mr. Young as Macbeth*, (London: W. West, 1812).
7. *Mr. Kirby as the Clown in Jack and Jill, Drawn and Etched by W. Heath*, (London: W. West, 1812).
8. Tinsel print depicting Edmund Kean as Othello, (London? 18–).
9. Original drawing of the character Kera Khan by Wm. Heath for William West's *Lodoiska*.
10. Original drawing by A. Burcham of combat from *The Flying Dutchman*, 1830.

Case 2

11. *Characters in The Beehive*, (London?: William West? 18–?).
12. *The Pantomimical Ballet of Don Juan as Performed at the Theatres Royal*, (London: William West, 9 November 1811).
13. *Principal Characters in the New Harlequinade Called Jack and Jill, or The Clown's Disasters, as Performed at the Theatre Royal Lyceum*, (London: W. West, 1812).
14. *Clown & Grasshopper in the New Comic Pantomime of Jack and Jill*, (London: W. West, 1812).
15. *Aladdin, or The Wonderful Lamp*, (London: M. Hebberd, 1814); reproduction © The Trustees of the British Museum.
16. Albert Smith, *The Struggles and Adventures of Christopher Tadpole at Home and Abroad*, (London: Richard Bentley, 1848).
17. Plain and coloured sheets from second scene of *Harlequin Brilliant*, (London: W. West, 1815).
18. *Redington's Characters in Baron Munchausen*, (London: J. Redington, after 1850).
19. *Two Setts of the Wings in Timour the Tartar*, (London: W. West, 1827).

Case 3

20. Cavendish Theatre Programme, 'The Forest of Bondy' (manuscript).
21. Photograph of Benjamin Pollock outside his Shop, c. 1922; reproduction courtesy of Pollock's Toy Museum.
22. *Pollock's Characters and Scenes from Oliver Twist*, (London: Benjamin Pollock, no date).
23. *Redington's Scenes in Don Quixote*, (London: J. Redington, sold by J. Webb, no date).
24. *Pollock's Characters and Scenes in Don Quixote*, (London: Benjamin Pollock, no date).
25. *Webb's Scenes in Harlequin Dame Crump*, (London: W. Webb, no date).
26. *Skelt's Scenes in Harlequin & Old Dame Trot*, (London: MM Skelt, after 1837).
27. *Pollock's Scenes in Baron Munchausen*, (London: B. Pollock, no date).

28. *Redington's Scenes in Baron Munchausen*, (London: John Redington, no date).
29. *Hodgson's New Characters in Romeo and Juliet*, (London: Hodgson, 1823).
30. *Pollock's Scenes in Whittington and His Cat*, (London: B. Pollock, no date), plain and coloured.
31. *Pollock's Scenes in The Silver Palace*, (London: Benjamin Pollock, no date).
32. *Pollock's Top Drops and Foot Pieces in The Silver Palace*, (London: Benjamin Pollock, no date), small and large size.

Case 4

33. John Leech, *Young Troublesome, or Master Jacky's Holidays*, (London: Bradbury & Evans, 1850).
34. Undated theatre and mounted characters assembled by Dr Hughes, with c. 1828 proscenium by William West.

Case 5

35. Two complete mounted scenes, assembled at an unknown date by Dr Hughes, from *The Miller and His Men*, (London: William Webb, no date).
36. Medium-size model stage with proscenium by Benjamin Pollock, c. 1935.

Case 6

37. *Redington's Characters and Scenes in The Miller and His Men*. (London: J. Redington, no date).
38. *West's Scenes and Characters in The Miller and His Men*. (London: W. West, 1815).
39. *Webb's Scenes in The Miller and His Men*, (London: W. Webb, 1861?).
40. *Webb's Characters and Scenes in The Miller and His Men*, (London: W. Webb, 1861?).
41. *The Miller and His Men in Two Acts*, (London: B. Pollock, no date).
42. *Pollock's Characters in The Miller and His Men*, (London: B. Pollock, no date).
43. *Characters in The Miller and His Men*, (London: William West, 1815?).
44. *West's Characters in The Miller and His Men*, (London: W. West, 1824).
45. *Skelt's Scenes in The Miller and His Men*, (London: M&M Skelt, no date).
46. *Webb's Scenes and Wings in Blue Beard*, (London: William Webb, 1861).

Case 7

47. William Barnes Rhodes, *Bombastes Furioso: A Burlesque Tragic Opera in One Act*, (London: H. G. Clarke, 1880?).
48. Jack Butler Yeats, *James Flaunty, or The Terror of the Western Seas*, (London: Elkin Mathews, 1901?).
49. Hans Christian Anderson, *The Tinder Box: A Fairy Play for the Children's Theatre*, (Copenhagen: Alfred Jacobsen, 1915).
50. *Pollock's Theatre Cut Ready for Assembling*, (London: Pollock's Toy Theatres and Toy Museum, 1960).
51. William Shakespeare, *Hamlet, Produced and Directed by Laurence Olivier*, (London: Benjamin Pollock Limited, 1948).
52. Edward Gorey, *Dracula: A Toy Theatre; The Sets and Costumes of the Broadway Production of the Play*, (New York: Charles Scribner's Sons, 1979).
53. Characters and scenes from the Austrian toy theatre by Matthias Trentsensky, (Vienna?: M. Trentensky, various dates).

54. *Sancho Panza Gobernador*, (Barcelona: Industrias Graficas Seix & Barral Herms., 1930).
55. Matthias Trentsensky, *Die stumme von Portici*, (Vienna: M. Trentsensky, c. 1845).

Case 8

56. *Henry Aston Barker's Panorama, Leicester-Square*, (no place: H. A. Barker, 1817).
57. Shadow puppets, (China?: no date); gift of Janet Dewan; courtesy of the Cheng Yu Tung East Asian Library.
58. *Ombres chinoises*, (Paris: L. Saussine, c. 1870).
59. *L'arche de Noè*, (Paris: Saussine-Editeur, c. 1890–1900).
60. *Alice in Wonderland: Coloured Lantern Slides*, (London: W. Butcher and Sons, between 1910 and 1919).
61. Magic lantern/glass slide projector, (no place, no date).
62. *Les images vivantes: tableaux animés*, (Paris: Mauclair-Dacier, c. 1890–1900).
63. *Le cinématographe-jouet/The Cinématograph-Toy*, (France: M. Mathieu, c. 1902).
64. Thomas Talbot Bury, *Fantascope*, (London: Ackermann, 1833).

East Reading Room

65. Stereoscope viewer, (no place, c. 1905).
66. *West's Grand Procession in the Coronation*, (London: William West, 1821–1822).
67. F. J. Harvey Darton and Albert Rutherston, *The London Review: A Moral Pantomime*, (London: Wells, Gardner, Darton, 1923).
68. *Van Amburgh the Brute Tamer*, (London: J. K. Green, 1838; reprinted 19–); twentieth-century pull from original Green plate.
69. *Clarke's Galanty Show*, (London: H. G. Clarke, no date).
70. Loose characters from Clarke's penny packets.
71. *Askepot eller den fortryllede sko*, (Copenhagen: A. Jacobsen, no date).
72. Mounted scenes from *Around the World in Eighty Days*, (Copenhagen: Alfred Jacobsen, before 1824).
73. *A Scene from Sheridan's 'The School for Scandal' to be Performed in Pollock's 18th Century Playhouse*, (London: Pollock's Toy Theatre, 1971).
74. *Costumes de theatre. Nouvelle imagerie de l'Epinal*, (no place: Sagaire, no date).
75. *Tommeliden*, (Copenhagen: Alfred Jacobsen, no date).
76. *Harlequins in The 3 Fishermen at the Surrey Theatre*, (London: William West, 1828).
77. *Pantaloons in The 3 Fishermen at the Surrey Theatre*, (London: William West, 1828).

WEBB'S WINGS IN BLUE BEARD. No. 34

London, Pub. by W. WEBB. 14 E. Old Street, St. Luke's

Endnotes

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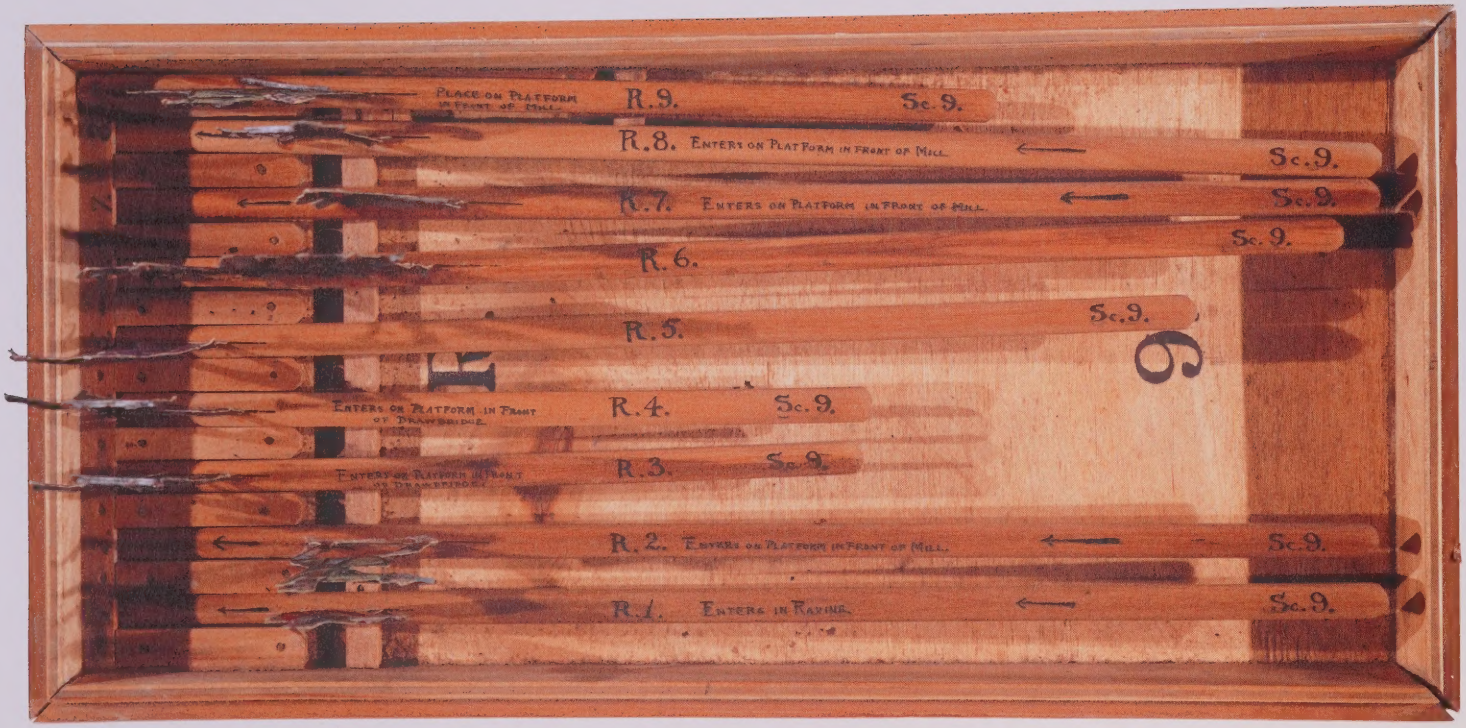
Place on Platform in front of Mill
R.9.
Sc.9.
R.8. Enters on Platform in front of Mill
Sc.9.
R.7. Enters on Platform in front of Mill
Sc.9.
Sc.9.
R.6.
Sc.9.
R.5.
Enters on Platform in front of Drawbridge
R.4.
Sc.9.
Enters on Platform in front of Drawbridge
R.3.
Sc.9.
R.2. Enters on Platform in front of Mill
Sc.9.
R.1. Enters in Ravine
Sc.9.